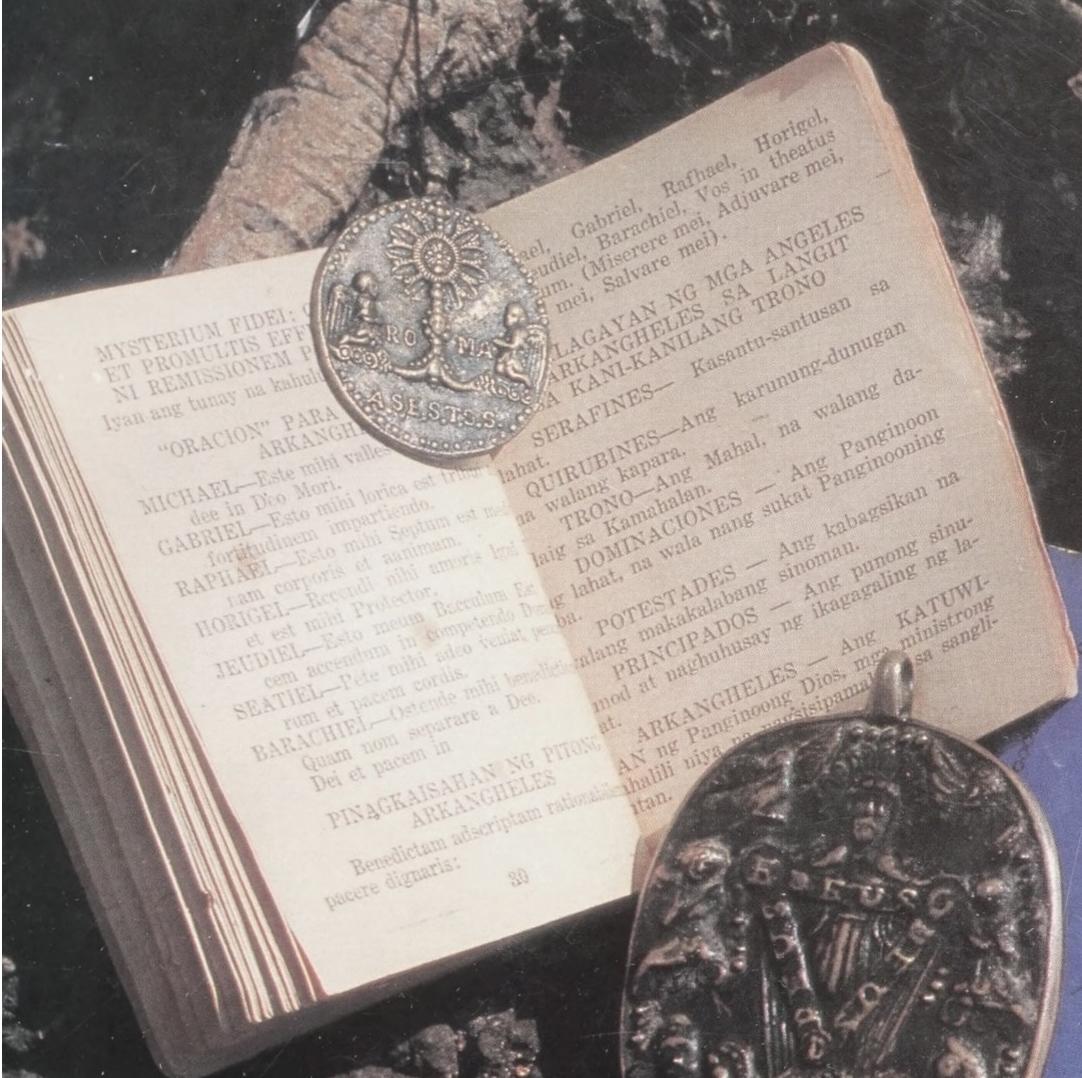


BANK OF THE PHILIPPINES

OFFICIAL PUBLICATION OF THE CENTRAL BANK MONEY MUSEUM

December 1989



BARRILLA



OFFICIAL PUBLICATION OF
THE CENTRAL BANK MONEY MUSEUM

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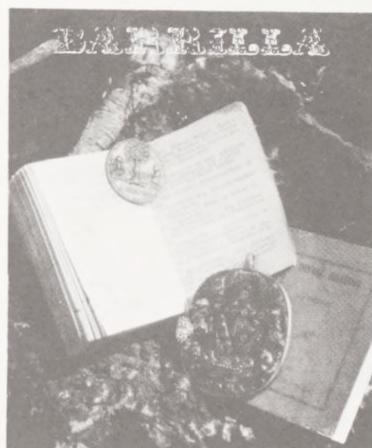
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Editor
Editorial Assistant
Contributing Editor
Artist
Production In-charge

Antonio V. Bantug
Ma. Paz C. Liles
Bonifacia C. Orbeta
Elmo B. Duque
Production Services
Group, CORAO



Our cover features some kind of old Philippine medals commonly called *anting-anting*. Its believers treasure them for their supernatural and magic powers while collectors acquire them more for their folk art quality. In this issue, a myth is immortalized into symbols showing a miniature Jesus Christ in a series of struggle against the Infinito Dios or Nuno. (Cover by Jose M. Reyes, CORAO)

EDITORIAL

A good number of this generation of Filipinos would more than likely be surprised to learn that the Tagalog word for loose change, *barya*, comes from the Spanish noun for coin, *barrilla*, from which this publication got its name. Beyond this small bit of information, a whole lot of fascinating facts related to our country's economic and cultural past may also be found in its pages which are usually filled with materials devoted only to Philippine numismatic arcana. We have therefore exerted every effort to get BARRILLA back into print so it can carry on spreading knowledge of the lore, the testimonials to significant occurrences that might remain hidden and mute within the crystal cages that confine our country's collection of coins and notes. More than just a medium of exchange, or symbols of the ruling power, the coins and notes of a nation are also a record of a people's passage through history. Apart from being collectible pieces of precious metals or exemplars of engraving art, the mysterious and storied background of these tokens of trade have many times driven otherwise sober individuals into a frenzy to acquire particular issues, only to keep them tucked away in the secure recesses of their personal secret vaults. What gripping stories the Money Museum's hoard have to tell! What complex events and developments that marked their circulation these artifacts could reveal! These and other interesting tales about the life and times of a people that produced and used the moneys that now repose in the museum shall be the continuing feature of our publication, so that our people may know, and take pride in our heritage.



News Section

NEW 1-PISO COIN



Obverse



Reverse

The new 1-piso coin commemorating a decade in Philippine culture was issued by the Central Bank in December 1989. Called the "Dekada ng Kulturang Pilipino, 1988-1998," the coin has a total mintage of 10 million pieces from the Central Bank in 1989 and has a projection of about 10% yearly mintage from the annual 1-piso requirement or 10 million pieces, whichever is higher. The new 1-piso forms part of the general circulation and serves as a commemorative coin as well.

A. Design

Obverse - Shows a composite portrait of an Ifugao tribesman, an Agta woman and a Bagobo warrior, representing the ethnic people of Luzon, Visayas and Mindanao in recognition of the social, political and cultural structures they had developed which form part of the Filipino heritage. Forming a fitting background

are the Banawe rice terraces in Luzon, the Chocolate Hills of Bohol and the sugarcane fields of Negros in the Visayas and Mt. Apo and the famous vinta of the Muslims in Mindanao.

Reverse - Seal of the Republic of the Philippines with the yearmark 1989 and the face value of 1-piso.

B. Specifications

Quality	:	Circulation
Metallic	:	
Composition	:	Cupro-Nickel (75% copper, 25% nickel)
Diameter (mm)	:	29.00
Weight (gm)	:	9.50
Shape/Edge	:	Circular-Milled
Face Value	:	1-Piso

A NEW BOOK ON PHILIPPINE BANKNOTES

A new book by Guy N. Davis, first President and co-founder of the Banknote Society of the Philippines (BSP), is an illustrated listing of banknotes issued by the Central Bank of the Philippines from 1949 to 1988. The book entitled "Collecting Banknotes of the Central Bank of the Philippines," contains four series of Central Bank issues. These are: *English Series* with issues in peso and centavo denominations from 1949 to 1961; *Pilipino Series* which came out during the rebirth of a new Filipino nationalism that included even the paper bills; *Ang Bagong Lipunan Series* (ABL) which marked a new social order in Philippine history by the Declaration of Martial Law in 1972 (Unissued Pilipino notes were overprinted with ABL.); and *New*

Series, Pilipino Text, the most recent issues carrying the signature of President Corazon C. Aquino.

The book is a complete official list of Philippine banknotes and issues of the Central Bank of the Philippines that will truly aid collectors of paper currency in their search for more discriminating collections. — P.C. Liles

PRESIDENT CORAZON C. AQUINO TOURED THE CBMM



President Aquino admires the different gold coins issued by the Central Bank as Governor Fernandez indicates the 2500 Piso gold proof coin that commemorates her official visit to the USA. Mrs. B.C. Orbeta explains other details.

A special exhibit on pre-Spanish gold artifacts was set up when Pres. Cory Aquino made a call at the Money Museum to join the Central Bank celebration of its Ruby Anniversary on January 3. Escorted by Governor Jose B. Fernandez, Jr. and other high officials of the Bank, the President, despite her tight schedule, took time out to marvel at the fine craftsmanship of our ancient forefathers. She was obviously impressed at their ingenuity in creating these priceless pieces of national treasures.

Indeed, it was a day to remember. The Bank's personnel had the chance to see

the charming leader in person. But the Money Museum personnel in particular had the great pleasure, privilege and honor of showing President Aquino the precious collection during her brief tour of the Money Museum. — B.C. Orbeta

CENTRAL BANK MONEY MUSEUM ON FOREIGN TV SHOWS

Three TV programs, namely, *Pep Talk*, *Travel Time* and *Manila, Manila* were recently granted permission to take VTRs of the Central Bank Money Museum. *Travel Time*, a documentary and TV travelogue, featured the Central Bank's collection of pre-Spanish jewelries and coins from the pre-Spanish time to the American occupation of the Philippines. *Pep Talk* and *Manila, Manila* showed the wide array of the Bank's collection of banknotes and coins with emphasis on Philippine currencies used from the pre-Spanish time to the present.

The TV weekly show *Manila, Manila* caters not only to the local audience but to the foreign audience as well as it has a simulcast television show in California. This is beneficial to Filipinos abroad since it gives them a sense of pride to have their very own country, the Philippine Central Bank Money Museum, shown and featured as a tourist attraction.

Special Feature

INFINITO DIOS: THE ANCIENT TAGALOG GOD INSCRIBED IN THE ANTING-ANTING AND HOW HE WAS BAPTIZED





S A STUDENT OF COMPARATIVE RELIGION, I have always wondered whatever happened to the native God of the Filipinos when the Spanish Catholic God, Three Persons in One God was enshrined as the official Deity of the land.

My search brought me to the gates of Quiapo church fronting Quezon Boulevard after almost two years of doing library work, becoming a participant observer-researcher, and becoming an apprentice as a would be healer to a *manggagamot* in Pateros. It was Ka Ambo of the Samahang Santisima Trinidad Samahang Santo Niño who initiated me into folk healing and ushered me into the complex world of the Filipino psyche and its view of the cosmos. He brought me in contact with the Infinito Dios or *Nuno*, the God who refused to be baptized as engraved in the medallion or *anting-anting*.

According to a myth prevalent among the millenarians in Banahaw and other religious cults in the city, as well as those who subscribe to the power of the *anting-anting*, the belief in the Infinite God or *Nuno* (ancestor) or *Bathalismo* was the indigenous or native religion of the Filipinos long before the coming of the Spaniards. In the course of time, the Spanish God Three Persons in One God must have been indigenized or *Bathala* must have been Hispanized. The story goes that Infinito Dios was the first and the most powerful. He created sixteen spirits three of which were to play the role of Three Persons in One God, otherwise known as *Tatlong Persona sa Iisang*

The author is a faculty member of the Department of Filipino and Philippine Literature, College of Arts and Letters, University of the Philippines, Diliman, Q. C. She is currently working on her masteral thesis entitled "Ang Semiotika ng Anting-Anting" wherein she did a study of 150 samples of the medallion, and is at present on a grant to Beijing, Republic of China.

Dios, Sagrada Familya, and Santisima Trinidad who would help him execute his plans of creation as conceived by him and Maria or Gumamela Celis. When the Three Persons *Dios Ama, Dios Anak* and *Dios Espiritu Santo* conferred and talked about the things they would create, the *Nuno* or Infinito *Dios* would butt in and play hide-and-seek with the Three Persons who were made to believe that theirs was the prerogative to plan and to create, little knowing that everything had been planned before they even conceived of the world. The Three were greatly perplexed by this mysterious voice who would appear to them in the form of an eye with wings, a bright light, and an old man. As the Three Persons pursue the enigmatic voice, they exchange magic or power words or *oracion* with the *Nuno* until they reach the gates of heaven where the narration calls attention to the *Sagrada Familya* to mean the *Tatlong Persona*. The Three Persons did not know that they all came from that One God — *Nuno*, that God the Father is the son, and God the Son, Jesus is the grandson. God the Son and the two other Persons being ignorant of this fact try to conquer and baptize the misconstrued God of the *erejes* to save him. The chase ends when the *Nuno* enters a stone in Mt. Boord. After much struggle and persuasion, the *Nuno* accedes to the wish of his grandson to baptize him, just like an elder giving way to the whims and caprice of the young, but on condition that he would be baptized only through his own power. And so the *Nuno* puts out his finger through the stone to be baptized as inscribed in the *anting-anting* below.



Figure 1
Infinito Dios, hindi binyagan

This very same myth as told to me by Ka Ambo appears in three different underground publications which I bought from the manufacturers and dealers of *anting-anting*: Melencio T. Sabino, *Secreto Mga Libim na Pangalan at Libim na Karunungan* (No publisher, 1950), pp. 42-58; M.T. Sabino, *Karunungan ng Diyos* (1955), pp. 22-40; and, "Kasaysayan ng Langit Kapangyarihan Laban sa Kasamaan," pp. 28-44. The text from the three sources were identical except the one in *Secreto . . .* which was in Spanish. The following is an excerpt from the myth or Doctrine of Infinito Dios, translated from the Tagalog showing how the Three Persons in One God struggle against the *Nuno* and how the myth and the *oraciones* were put into symbols in the extant Infinito Dios *anting-anting* that can be easily had from the vendors at the gates of Quiapo church. From the *combate* using words, one can glean from the myth which is also the text of the *anting-anting*, a foreshadowing of the different powers attributed to the Infinito Dios amulet.

The Three Persons followed the Nuno to Mt. Boord. Upon seeing the Infinito Dios (I.D.), Jesus made known his intention of baptizing

the Mighty MILAM. The I.D. answered: "MAIGSAC EIGMAC," which made him invisible to Jesus though he was just right beside him.



Figure 2
Jesus and the I.D. inside the stone

Jesus countered: "HOGARE NUG-HUM." With this oracion, the I.D. felt as though he was bit on the head and thus did not know where to go. All this time, Jesus kept tailing him and admonishing him to receive baptism and promising him heaven and earth if he does so.



Figure 3

When the I.D. knew what was happening to him he sought to protect himself by uttering: "CUIVERITATIS VERBUM BULHUM." With these power words, Jesus was unable to speak (see Figure 4).



Figure 4

Upon seeing what had happened, the Father who gave Jesus the order to baptize the Nuno said, "PROCULTIS BOHOB," rendering the I.D. paralyzed.



Figure 5

The I.D. on the other hand retorted: "SUPNERIT HULHUM MALAMUROC MILAM." These powerwords enabled him to move and he seized upon a stone which weighed 1,725 kilos with the intent of hitting Jesus on the head.



Figure 6

Jesus retaliated by saying "IGSAC," which froze the hands of the I.D. in action and followed by IGMAC which made the stone fall from the hands of the I.D. Finally Jesus said, "IGOT HUM (EH") (see Figure 7). This oracion knocked the I.D. unconscious. When Jesus saw what had happened, he reversed the oracion to revive the I.D.



Figure 7

When the I.D. came to his senses, he uttered his most sacred name "LAMUROC MILAM." He shouted this with all his might, in a thunderous voice that caused an earthquake and clothed the earth in darkness.



Figure 8

When the Virgin Mary became aware of what was happening, she said "MAGSIAS BOLHUM." Suddenly, the earthquake ceased and there was light.



Figure 9

Jesus rejoined by saying: "PACTENIT EGOLHUM." The I.D. sank into the stone and was enchanted. (see Figure 10) Jesus thought of suspending Mt. Boord in the middle of the ocean but the Virgin Mary interfered by saying: "EDEUS GEDEUS DEDEUS DEUS DEUS DEUS EGOSUM GAVINIT DEUS. (see Figure 11).



Figure 10



Figure 11

Whereupon Jesus pleaded with the Nuno. The Nuno said he couldn't be baptized by Jesus since he is his forefather, the first and the only God who holds all the power and the wellspring of all the forces in the universe. Then God the Son replied: "EXIAM MIRAM." Thou shalt be given that name and anybody who calls Thee would not undergo any suffering in the next life. Thou shalt be called the second person of my body.



Figure 12

In the end, the Infinito Dios finally succumbed to the wishes of his grandson Jesus but only through his own power. Thus he uttered the very words with which God the Son baptized him. And that was how *Nuno*, the ancient Tagalog God had come to be baptized. (see Figure 13).



Figure 13

INFINITO DIOS: *Ako ang Santissima Trinidad, lumabas at nilabasan na nagbibigay ng kapangyarihan. Dios na hindi matarok. Isang Dios na tunay, at kayo ang Bait ang Loob at Ala-ala... Ako'y pabibinyag sa kapangyarihan ko at sariling lakas, ngayon ako ay papayag, sundin mo balang*

ipangusap: "Walang mahuhulog, walang kabirapan, ni dilim walang dadaanan, sabog ang impierno ang limbo ay waray, mabuksan ang langit ako ang daraan. Aking isusuot daliri ko sa labas, ako'y pabibinyag, sa pangalan ko rin doon magbububat. Ako'y isang Dios sa Ama, sa Anak, sa dunong, kapangyarihan at lakas, tatawaging dios na Tatlong Personas.

It must have been difficult for the folk mind to conceive of a God having three persons and at the same time the second person, Jesus should also have human parents. To simplify matters the Three Persons (Holy Trinity, Santisima Trinidad) and the Holy Family (Sagrada Familia) were merged into that one God who was actually Bathala or *Nuno* but was given a Spanish name: Infinito Dios or Infinite God. The myth avers that the Infinito Dios or *Nuno* came first and really was the first and the source of all power in the universe thereby eliminating the dissonance in the mind created by the mystery of the Holy Trinity in One God and the separate existence of the Holy Family as well. The myth harmonized the indigenous ancestor worship and the Catholic faith brought by the Spanish colonizers but in effect making the native God Infinito Dios the supreme and the forefather of the Spanish God.



Figure 14

Before the Three Persons in One God went up to heaven, they left the twenty four names of the twenty four elders surrounding God the Father or Infinito Dios in heaven (see Figure 14).



Figure 15
Infinito Dios, binyagan

To my mind, Infinito Dios or *Nuno* the ancient Tagalog God is the Filipino genius lodged in the stone or *anting-anting* that was never able to assert itself because of poverty and deprivation under any dispensation whether Spanish, American or the present.

One cannot fully understand the meaning of the continuing existence of the *anting-anting* without considering the various millenary groups which express the same belief in the Myth of the Infinito Dios. History points to these marginalized groups as the users of the *anting-antings* in their noble fight against the invading colonizers.

During the 1896 Revolution, the Santísima Trinidad (which is also the Infinito Dios) was used by Aguinaldo and other revolutionaries, according to Dr. Jose Bantug in an interview by Roman Joven. The title of the article was "Anting-Antings, Las Armas mas Poderosas de la Revolucion" published in *Philippines Free Press* on September 28, 1929. On the other hand, a photograph of the Infinito Dios drawn on a vest (as it is pictured now) worn by an *insurrecto* who succumbed to the superior might of the American forces was published in *Harper's History of War in the Philippines* in 1900. From these instances, it can be gleaned that the *anting-anting*, specifically the *Nuno* played a significant role in the Filipinos' motivation in fighting for freedom and in defending the motherland. Because true freedom and equality were not obtained, the struggle of the masses was transferred to the spiritual plane to empower the poor and the oppressed. Stripped of power because of poverty, it was in the spiritual realm that the poor and marginalized tried to compensate for the material and social deprivation by being members of the

various *samahan* and through the use of *anting-anting* and the magical powers they hope it can effect in their lives. Until recently, in 1967, Tatang Valentin de los Santos and his Lapiang Malaya armed only with *bolos* and *anting-antings*, seeking reforms from the Marcos government were massacred by the government forces. The stance of the poor had been noble but history is littered with not a few *anting-anting* fiasco.

In the years to follow, the *anting-anting* would be mass produced and used for various purposes — from the sacred to the profane as can be seen from the *anting-anting* catalogues given for free at Peter's Mystical Book Center and Saldem Commercial Enterprises but are sold by a few enterprising vendors at Quiapo. The most common uses of *anting-antings* are the following: It may be used for the exorcism of the "nakulam" or "naeng-kanto." It can also be used as a "gayuma." It can also be used for healing. *Anting-antings* are also believed to serve as protection from physical danger such as snakes, storms, earthquakes, fire, accidents, ambushes and bullets. These medals are also supposed to protect one from evil spirits such as "nuno sa punso,"

"tikbalang," "duwende," "lamang lupa," etc. Other *anting-antings* are merely for good luck such as for a successful business, pass an exam, for a happy family, for an easy delivery, for safe travel — land, air and sea. These are but a few of the magical powers the users of *anting-antings* hope to acquire.

In the face of general helplessness, the uneducated poor who are left unprotected and without financial security are the ones most likely to patronize these charms and amulets as a defense and protection, and to effect a positive change in their otherwise pitiful existence the *anting-anting* being a signifier of the world of magic. Today's *anting-anting* is a far cry from the *anting-anting* as it was used by our forefathers in the defense of the motherland against the onslaught of colonialism. Instead, the *anting-anting* of today is a reminder of poverty and commercialism amidst the burgeoning metropolis. Unless society alleviates the pain and plight of the masses by way of providing health services, education and economic opportunities, the Filipino genius lodged in the *anting-anting* will never be able to flower and to assert itself in its own native land.



Memoirs of Don Alfonso XIII in the Philippines

*Illustrated numismatically by Dr. Jose P. Bantug
and translated in English by his son,
Antonio V. Bantug, Numismatic Consultant, Money Museum.*

Although the Philippine archipelago was not ruled directly from Spain until after the emancipation of her Iberian-American colonies, it is a fact, nevertheless, that the Spanish monarchs had a special fondness for her colonies across the seas. It should be remembered that the first and greatest of the Isabellas, before she died in 1504 in the "Castillo de la Mota in Medina del Campo," expressly mentioned in her will, that neither her subjects in the New World nor her future subjects on lands still to be discovered, should be subject to exploitation by her rulers.

And when P. Morga was sent to the Spanish Court to intercede before the King on the proposed transfer of the Philippines in favor of a foreign power, history records that D. Felipe III stood up and embraced P. Morga who was prostrate before him and uttered the following immortal words: "Father, if there is a soul to be saved in the Philippine Islands I would not exchange him for all the gold in the world."

Later, another Spanish King, the great Charles IV in the midst of his problems at the time, taking into account solely the welfare that he wanted to report to his subjects, organized a costly expedition to spread the benefits of vaccination against smallpox to his subjects in America and the Philippine Islands. It would be too lengthy to describe the good that each king did in his colonies. Suffice to state that apart from the material gains that motivated the Spanish monarchs on land and sea, they were guided by a humanitarian aspect that sets apart Christianity from all the other religions in the world.

In recent times, royal grants, decorations and all manner of recognition were given, to name only a few:

1. Masigan — condecorated with the "Isla de Fuga" for his brilliant defense of the Cagayan coast in the Island of Luzon.
2. Don Ambrosio Casas — promoted to Colonel in his battalion for his participation in the founding of the statue of Charles LV (1808) and made a knight



of "Isabella la Catolica."

3. Don Damian Domingo — founder of the first school of Painting, made an officer of the Marine Corps (1824).

4. Duran — whose code of arms carries the following legend:

*"Duran y Duraran"
"Por la tierra y el mar"*

(Duran will long live on land and sea.) Was made a knight of Isabel II for his decisive victory against piracy (1862).

5. Don Jose Alberto Quintos — "Knight of Gran Cruz de Isabella la Catolica" for services rendered to the state and the church.

6. D. Manual Xeres Burgos — for his heroic behavior in the cholera epidemic of 1888-1889.

7. D. Pedro A. Paterno — mediator in the land of Biak-na-Bato which put an end to the final phase of the Revolution of 1896-1897.

8. Don Gregorio Syquia — former mayor of Vigan, condecorated with the "Cruz de Caballero de Carlos III and the Gran Cruz de Isabella la Catolica." Don Gregorio was the father-in-law of our former President Elpidio Quirino.

9. D. Manuel Ravago — prominent writer, orator and statesman. In one of his trips to Northern Luzon, passing by the church of Manaoag and fired with an ardent seal, divested himself of his "Cruz de Caballero de Carlos III" and attached it to the robes of the Virgin.

10. D. Jacobe Zobel Zangronis — wealthy pharmacist, noted numismatist (he has authored a book on numismatics especially on Iberian coins) but a patriot above anything else, was also condecorated with the "Gran Cruz de Isabella la Catolica."

We have now seen how, during the early days of the reign of King Alfonso XIII, several noted Filipinos gained renown for their singular achievements. We should not accelerate their accomplishments, but rather we will go about them chronologically, selecting only those that have a bearing in our history. In the case of Don Alfonso XIII, we note how his birth produced great rejoicing in the royal family who saw in it the continuation of the Bourbon dynasty in the throne of Spain. We see the different periods of his reign from his ascension to the throne at the reglementary age of his marriage to princess D. Victoria Eugenia de Battenberg until the end of his reign. I dare not undertake to write the history with such limitless possibilities, but will rather confine myself to sketching some numismatic aspects about D. Alfonso XIII.

DIFFERENT COMMEMORATIVE MEDALS

A. Wedding of Don Alfonso XII and Duchess Maria Cristina of Austria

The first of these is the medal commemorating the *BODA REGIA DE D. ALFONSO XII CON LA ARCHIDUQUESA DE AUSTRIA DA MARIA CRISTINA*, which took place in the Basilica de Atocha of Madrid in November 29, 1879, after a year and some months of becoming a widower without a successor to the throne. After six years of his second marriage, D. Alfonso died, leaving the throne in uncertainty about a masculine heir. He died on November 25, 1885, a victim of tuberculosis at the early age of 28 and was buried in the 'Palacio del Pardo. On May 17, 1886, a posthumous son was born, who later became King Alfonso XIII.



Medalla commemorativa de la Boda de S.M. Don Alfonso XII con la Archiduquesa de Austria Dña. María Cristina.

(Colección Celis)

Whether or not he was born under an unlucky sign, the fact remains that months prior to his birth, the question of the "Carolinas" came up. The commander of a German warship, under the guise of protecting their subjects, raised their flag in 1885 in one of the small islands of the *CAROLINAS* which was sparsely inhabited. It can be gleaned from the documents of the period that this unsolicited act was motivated by the colonial expansion promulgated by Prince Bismarck. Spain was not at war then with Germany and as was to be expected, the indignation of the Spaniards knew no bounds. The government had difficulty controlling the demonstrations against the German embassy. The great Leon XIII intervened as mediator and Germany withdrew her claims against the *CAROLINAS*. She recognized the priority of Spain over the contested islands, and thus was the matter settled.

To commemorate this significant event, medals in gold, silver and bronze were minted with the bust of Pope Leo XIII on one side, and the signing of the peace pact, in St. Peter's Basilica by both Ger-

many and Spain on the other.

B. The Regional Exposition in the Philippines

The *EXPOSICION GENERAL DE FILIPINAS* celebrated in Madrid in 1887 was a showcase of Philippine culture in all its aspects at various stages. A group of distinguished Filipino students gathered in Madrid, headed by Rizal. The Paternos lived like plutocrats while Lopez Jaena and Dominador Gomez gained renown for their oratorical prowess; Sancianco y Gozon made himself known as an economist and publisher of *EL PROGRESO DE FILIPINAS* and Ponce who was an indefatigable plodder, collected those events which served him in good stead when he wrote biographies of his friends and neighboring countries. Luna, immortal painter of the Spolarium and the Battle of Lepanto; Canon, delving into electricity and providing a system of illumination for Malolos seat of the first Philippine Republic; del Pilar, salvaging Spanish prestige in the Philippines with his publication in Madrid of the *La Solidaridad*; Panganiban y Roger, astound-

ing their professors and Spanish classmates with their gargantuan intellect; Figueroa, who designed and executed commemorative medals of the Exposition in gold, silver and bronze; and countless others who, it can be safely assumed, gathered together at one time and in one place, so many outstanding pre-revolutionary figures.

C. The Regional Exposition in Barcelona, Spain

The *EXPOSICION GENERAL DE BARCELONA* in 1888. Although the exposition did not have a bearing on the history of the Philippines, the fact that the Philippine section was so ably represented by the Philippine Government alone makes it worthy to be included in this series.

D. The Establishment of the Railroad

Related to these difficulties are beliefs that the local people still recollect with awe. Among others, they talk of a fairy who, offended by the behavior of the laborers, would not let them continue their work unless they

paid tribute in the form of a beautiful and desirable maiden.

Those who used to come to Manila from Central Luzon, in bullock carts and carromatas (horse drawn carriages) according to commuters of the time were overjoyed with the inauguration of this new mode of transportation — the train. Formerly, products were brought to market by river boats — from the Rio Grande and San Isidro, which was then the capital of Nueva Ecija. The train line was gradually expanded to San Fernando, La Union, now the terminus in Northern Luzon, and to the South of Luzon, where lines were inaugurated in May 1940, to connect the whole island to Sorsogon.

The extension of service to the other islands has been rather slow, since only the islands of Panay and Cebu have been included.

E. The First Women Teachers

The founding of the first "ESCUELA NORMAL DE MAESTRAS" in 1892 was a big step in the education of Filipino



*Medalla commemorativa de la Exposicion General de Filipinas
1887.*

(Coleccion Celis)

women. Up to then, all the schools, and colleges were run by the different religious and so for the first time, Filipino women were given the opportunity to become teachers. The medals given by the ESCUELA NORMAL to alumni and graduates were in silver, undated, and had on one side the bust of Alfonso XII when he was six years old. Among the first graduates of the ESCUELA NORMAL were Doña Librada Avelino, founder of the Centro Escolar University, Dña. Rosa Sevilla de Alvero, founder of the Instituto de Mujeres and the Sisters Avancena, who, because of their singular achievements as Christian educators, were condecorated by Pope Pius XI.

F. The Campaign Against the Moros of Mindanao

The CAMPANAS DE MINDANAO of 1890 and 1891 and of 1894 and 1895 initiated by the Count of Caspe and terminated by the Marques of Pena Plata, may be considered a continuation of the campaign of Jolo of 1876 under the command of Gen. Malcampo. In the

many hand-to-hand skirmishes with the Moros, were recorded repeatedly the valor of the Filipino soldier, some of them having earned the cross of San Fernando the highest military condecoration, the most coveted of all.

Three heroes should be mentioned so their deeds may be recorded in perpetuity and they may serve as shining examples to their fellowmen. They are Eugenio Espiritu and Pablo de la Cruz of the Infantry Regiment No. 74 and one Tomas Curumaya of the Guardia Civil. In 1893, while outside the town cutting firewood for the company commissary of the military barracks of San Juan de Olama in the district of Iligan in Mindanao, the three were attacked by about 200 moros. Caught by surprise, they were not able to fire their Remington rifles. Espiritu (who 50 years later personally related to me the encounter had to use the butt of his rifle, swinging it right and left to defend himself and in the encounter downed six of the moros. Soon reinforcements arrived and the moros fled. Espiritu showed me scars of his wounds on two fingers which



(anverso)



(reverso)

Medalla commemorativa de la Exposicion Regional de Filipinas, 1895.

(Coleccion Celis)

were practically severed by a Kris and on the right forearm which was caused by the dagger of one of the attackers who tried vainly to capture him alive.

Because of his formidable height and build, his friends used to call Espiritu "HABA" (long, tall). Still retaining his military bearing despite his 75 years, he related to me with pride that whenever a condecorated soldier would pass by in front of the military barracks, the sentry would shout:

Attention! Soldier of Honor, and Present arms!

We don't know if, from that time on when the ordinary soldier's valor was put on trial, he started to complain and became restless at the slowness of his promotion in the Colonial Service. It was bruited about that he was a good soldier, a bad corporal, a worse sergeant and by no means could he be an officer. But we see, in the course of history how all of the above was not true. He reached the higher position not only in the military but also in government.



(anverso)



(reverso)

*Medalla militar de las Campanas de Mindanao, 1890-1891
y 1894-1895.*

Colección Cacho

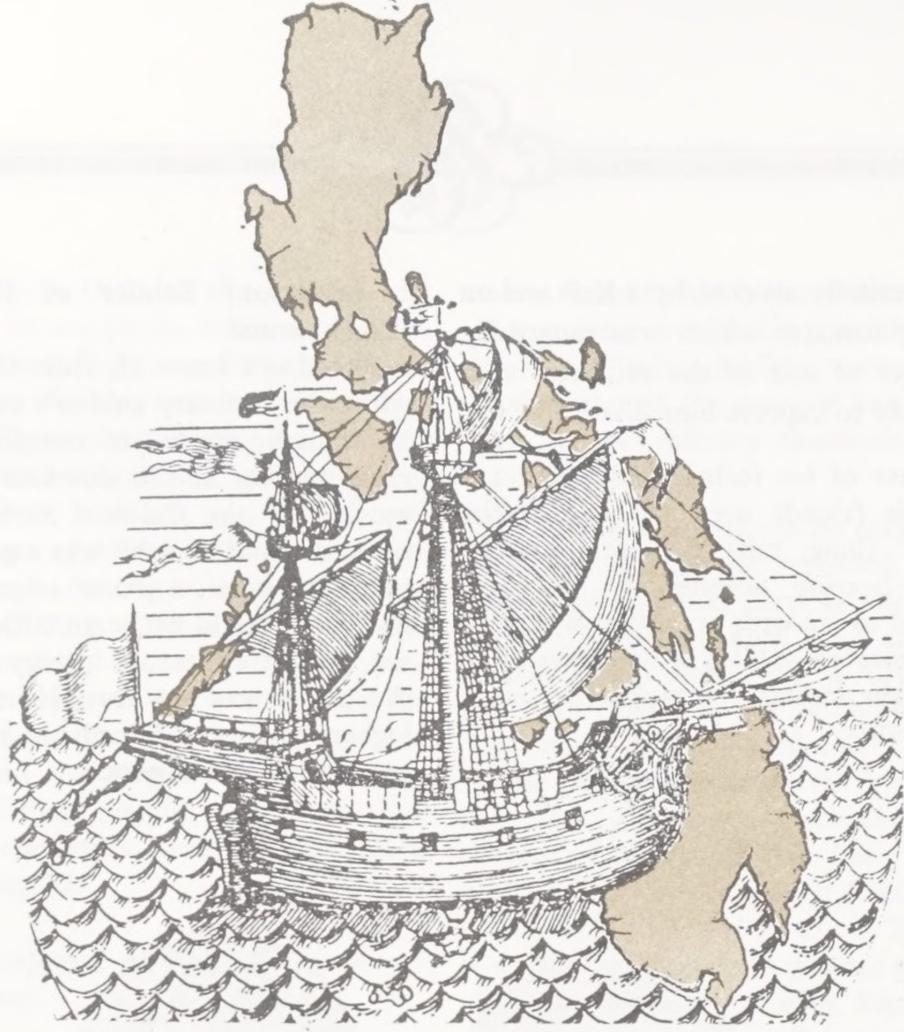


(anverso)



(reverso)

*Medalla conmemorativa del Incidente de las
Carolinas, 1885.*



The Legend of Philippine Gold

(Part I)

Ma. Paz C. Liles

The commanders of the first expedition that voyaged to the Philippine Islands in 1521 had one common observation of the natives. They reported that the people ostensibly wore and flaunted their gold earrings, bracelets, necklaces, anklets and even spots of gold in every tooth. This excessive

show of ornaments served not exclusively to satisfy Filipino vanity but also to invest the wearer magical powers attributed to gold.

The ordinary display of gold ornaments by the natives, the many different ways by which these could be used, the extent of areas where gold was desired and its

very abundance shaped the passion of the Spaniards for the metal. The Spaniards were simply overwhelmed by the common and casual use of gold.

In the *Books and Documents* published by *Blair and Robertson on Philippine Islands*, Miguel L. de Legaspi and Pedro Chirino reported respectively, the following:

"Wherever we went, we found a great display of gold articles."

"The people, both great and small, men and women, wore gold earrings, bracelets, necklaces, anklets, thin plates, brooches and other gold pieces."

Hence, as tribute to Her Royal Majesty and as a form of payment for their individual tax, the Spaniards collected the natives' personal gold ornaments. Even the little that were left to the natives were also gathered for the gratification or personal use of Spanish soldiers. Threatened by a kind of dispossession or loss of the metal, the Filipinos fled, clinging to their treasure, not so much for the commercial value of the ornaments but for the legacy that their forefathers left of these gold. The few natives left behind were ordered to produce gold and present them to the Crown as "royal fifth"

As a consequence, the natives refrained from storing gold for their future use.

They withheld whatever information could lead to further discovery of other sources of gold. The Spanish conquistadores, on the other hand, gave differing reports about the actual stock of gold that could be extracted from Philippine mines. While there were Spaniards who reported an extensive quantity of gold around, others claimed that they found very little gold in the islands.

No amount of encouragement built up again the Filipino enthusiasm to produce gold. The unremitting and unreasonable demand for gold, shattered their trust in the Spaniards who were supposed to be models of true Christians, and provided a moral jolt to the Filipinos.

However, one significant factor that brought about the steady decline of gold production in the Philippines was the opening of the Manila-Acapulco trade. This yielded considerable profit to the Filipino people. Soon, it was easier to work and participate in trading, and earn the means to pay their revenue, than draw gold from the earth. In this way the Filipinos, regained their freedom from bondage — that of producing so much gold for a new and rising leadership.

(To be Continued)

Ref: Historical Review of Gold in the Philippines Felix R. Tegengre, Stock., Sweden
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Recent Fake PREHISPANIC GOLD in the Market

Ramon N. Villegas

IN 1982, this writer published *Prehispanic Gold: Extrapolating Techniques and Identifying Fakes* (in the occasional publication of the Antique Dealers' Association of the Philippines, "The Manila Arts and Antiques Exhibition", September 13-19, 1982).

The good news is that the patterns exposed to be fake in the article ceased to be manufactured. The bad news is

that they have come up with new designs and techniques.

Criteria for Authenticity

The following criteria for authenticity, cited by this writer in 1982, can be reiterated:

1. *Agency*. Are the sellers established dealers or agents? Do they know what they're talking about? Were they ever

involved in rotten deals?

2. *Purported Provenance*. Have gold pieces of this type been previously found in the alleged area? What datable artifacts have been found? These are to establish a time and place framework to measure the probability factor. Knowledge of what other collector, institutions and museums have of the type will help.

3. *Design*. Is the design concept sensible? Does it reflect the local cultural tradition?

4. *Technology*. Was the technology to execute such an item then already in existence? Does the piece exhibit the full use of the techniques then available?

5. *Material*. Does the quality of craftsmanship conform to the quantity of material used? Does the gold alloy conform to the known native alloys of the area?

6. *Use Marks*. These ornaments were supposed to have been used. Look at the ring, watch or necklace you have been wearing. Doesn't it have a dull, yet worn look? If something were used even occasionally, where would it show? Pre-hispanic gold is over 400 years old — why should they look brand new?

7. *Patina*. Genuine patina is caused by the reaction of the object to use, and to oxidation under the earth — processes which are difficult to reproduce artificially. Beware of objects with too much "excavation dirt" — the muck may be to camouflage the lack of use marks or patina.

8. *Second Opinion*. Ask! There is nothing wrong with admitting that one could make a mistake. The rule in collecting antiquities is, "*Ang may kaba, hindi nagmamatrikula*" (The cautious do not lose money buying the wrong things). Gold artifacts can range from a few hundred pesos to many hundreds of thousands, so a mistake can cost you.

Some would argue that the criteria cited above are not very scientific; this writer has to agree. However, they can still be useful.

Specific Fakes Observed

Kamagi (or interlocking dentate beads, also known as gear beads). This design has not been attempted before. This batch is said to be manufactured by a college ring caster in Cebu. They are made of very high karat gold, perhaps native gold of the Agusan-Surigao area; therefore difficult to distinguish by surface color. The gold has a pure yellow or greenish cast, and because of the purity, a little too unusually heavy. They can generally be recognized by their poor fitting since the casting method leaves microscopic pitting and bubbles on the surface which prevent the tight fit of the genuine antiques. (See Fig. A)

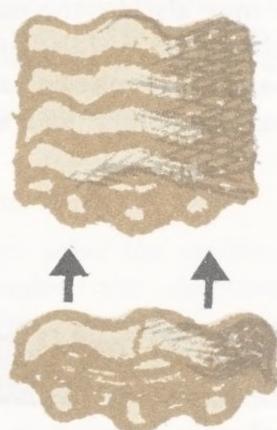


FIG. A: Ill-fitting interlocking dentate beads

Woven Gold. From observation, there seems to be three groups manufacturing "woven" articles. The earliest group comes from the "Kerel Master I". His work can be distinguished by the use of fine-drawn wire with clean work, which first appeared in late 1987. His loop-in-

loop chains generally do not exceed 4-5mm, and are not particularly heavy. However, he uses a particular finial design that are not found in the old chains (See Fig. B).



FIG. B: Characteristic finial of the Kerel Master I. Parallel wires twisted oppositely are applied over a tubular sheet. His woven chain is quite supple.

There is also the work of Kerel Master II". His work is characterized by a coarser, more primitive-looking wire, with a more primitive finial (See Fig. C). Kerel Master II can make triangular cross-section chains and generally has heavier pieces. He may also be the manufacturer of two belts being peddled in Manila in late 1988 and 1989; one had a granulated buckle, and the other had a tektite in the center.



FIG. C: Characteristic finial of the Kerel Master II. He uses 18 karats or below, coarser wire and more uneven continuous "knitting" technique, instead of the loop-in-loop technique for the chain. He merely wraps gold wire around the end of the chain, which is usually stiff, and 24 inches or longer.

The third group, also from Cebu, is the "Kenatar Master". This group obviously has access to Susan Rogers' "Power and Gold" catalogue for the Barbier-Muller Collection of Traditional Gold

Ornaments from Southeast Asia. This group has produced at least six *kinatars*, status chains with *mamuli* or fertility finials (See Fig. D), one long chain about one centimeter in diameter, over two meters long, and the other an Indonesian-type of jewelry. The hoax was discovered only when the objects, said to have been discovered from one specific area, began to be of Flores and Sumba patterns, which are two distinct traditions. The *kenatar* group also produced heavy, granulated bead necklaces, one very heavy "half-moon", and some cups.



FIG. D: Reconstruction of a "Kenatar," or status chain from Indonesia. Some genuine pieces were found somewhere in Central Philippines. However, a French dealer in antique jewelry who worked as a consultant for an exporting firm in Cebu is said to have commissioned copies, thus encouraging the production of Indonesian-type fake gold ornaments.

Granulated Gold. The craftsman of this type is apparently the Bulan Master from Sorsogon, now said to have been moved to Cebu by a gold dealer who finances his production. His specialty are "Bicol type" beads with coarse granulation up to three mm in diameter. Instead of attempting to copy genuine beads, he seems to insist on his own patterns, producing a recognizable "Bicol type" (See Fig. E). The Bulan master also produces rings (See Fig. F).

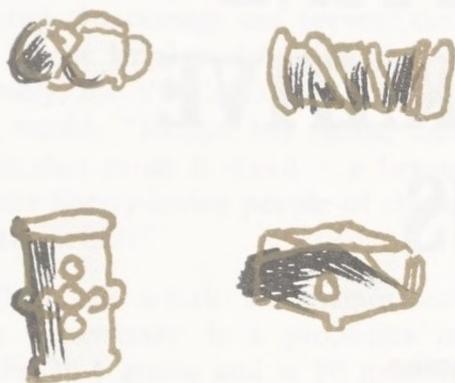


FIG. E: Heavy, coarsely-granulated "Bicol type" beads. Authentic old pieces made as roughly as these are late period, of 8 or 10 karats gold. These fakes made by the Bulan Master are of 18 to 22 karats gold.



FIG. F: Handbeaten, coarsely granulated rings by the Bulan Master. His products have no use marks at all.

Reconstructed Pieces. Strictly speaking, these are not fakes, but are genuine pieces tampered with in such a way as to enhance their value. However, the enhancement is done in an underhanded way, so that the unwary buyer may not immediately notice that the piece has

been touched (See Fig. G). These items use parts from Butuan, and the reconstruction is probably done here in Manila. Another item that has often been tampered with are the "inverted heart" or double-spiral amulets from Samar; they are often repaired, and plated so as to enhance color.

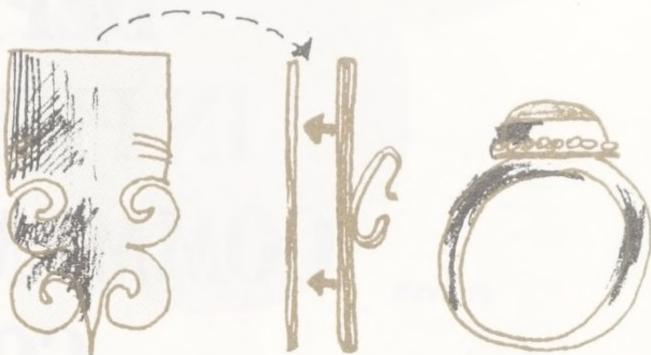


FIG. G: Left, diadem "sideburn" ornaments, authentic, which have been soldered to a heavier sheet, attached with clips, and now sold as earrings, worth several times over what it was originally. Right, an authentic button with a cabochon garnet, soldered onto an authentic plain gold ring. Presented as an original, it is now worth more than the two elements if they were sold separately.

Solutions to the Problem

Measures to solve the problem of fakery would involve the documentation of replicas (to determine the technical ability and expose the design range of the fakers) and the cooperation of collectors in pinpointing manufacturers and agents.

It is obvious that those who made the mistake of buying fakes have not exposed these not only for fear of ridicule, but also so that they may pass on their mistake to some other easily deceived buyers in the future.

(This article is a prelude to a special issue of the *Barrilla* on Philippine Gold.—The Editor)

HISTORICAL EVENTS DEPICTED IN PHILIPPINE COMMEMORATIVE COINS

Paterson L. Encabo
Mint and Gold Refinery Department
Central Bank of the Philippines

It is interesting to know that the Philippines has issued only four coins depicting historical events in the Philippines. Three of these coins were issued during the term of then President Ferdinand E. Marcos and the last one, to commemorate his downfall.

The three coins issued during Marcos' regime were the following: (a) the 25th Anniversary of Bataan Day coin, 1967; (b) the General Douglas MacArthur coin, 1980 (showing the Leyte landing on the reverse); and (c) the 40th Anniversary of Bataan-Corregidor coin, 1982. It is intriguing to learn that these three coins

depicted World War II events in which Marcos is considered a "veteran and a war hero."

In contrast, the 1986 People Power Revolution coin, portrays the protest of the Filipinos against Marcos' regime. By prayer, courage and love, this manifestation became the rallying point for the restoration of democracy in the country.

The 25th Anniversary of Bataan Day Coin

During the first three months of 1942, the beleaguered Filipino-American troops

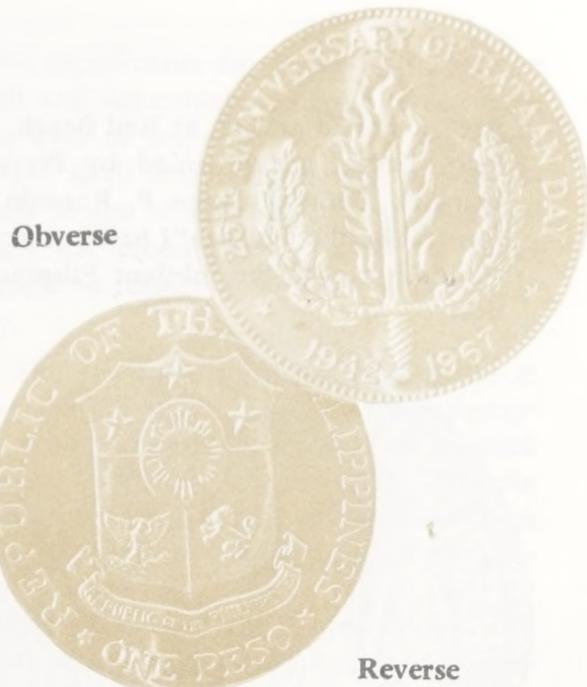
held out in Bataan against concerted assaults by overwhelming Japanese armies. The mountainous terrain favored the defenders. Unable to crush the resistance, the Japanese brought reinforcements from Singapore. After Singapore's surrender on April 3, 1942, at the start of the Holy Week, the Japanese Imperial Army began the final offensive that succeeded a week later. On April 9, 1942, Bataan fell. General Edward P. King, American commander of Bataan forces, surrendered to stop the carnage and prevent the killing of the helpless defenders. Sadly, but proudly, the VOICE OF FREEDOM told the world: "Bataan has fallen, but the spirit that made it stand — a beacon to all the liberty-loving people of the world — cannot fall!"

The coin which commemorated its 25th anniversary is a proof-like issue, weighs 26.6 grams and is 90 percent silver. Inscription on the obverse side reads: "25TH ANNIVERSARY OF BATAAN DAY, 1942 — 1967." The reverse has the seal of the Republic of the Philippines.

The General Douglas MacArthur Coin

The year 1980 marked the 100th birth Anniversary of General Douglas MacArthur. General MacArthur is one of the most beloved Americans who stepped on Philippine soil. To manifest this affection and to appropriately honor his 100th birthyear, the Republic of the Philippines issued the 1980 General Douglas MacArthur coin.

The obverse of this impressive coin bears the superbly sculptured portrait of General Douglas MacArthur, together with the inscription "IKASANDAANG TAONG KAARAWAN, 1880-1980." The reverse design pays tribute to one of the most memorable events in Philippine history, the Leyte landing.



As American planes bombed Japanese targets in the Philippines from August to October 1944, the tide of war decidedly turned in favor of the United States. On October 20, 1944, the main attack force of 174,000 American troops, ferried by an armada of 700 warships, landed at Leyte. After the first wave of marine troops secured a beachhead, General Mac-



Obverse

Arthur waded ashore, at Red Beach, near Palo, Leyte, accompanied by President Osmena, General Carlos P. Romulo and General Basilio Valdez. "I have returned," MacArthur told the jubilant Filipino nation.



Reverse

The memorable Leyte landing has now been captured on two superb coins, the 14.57-gram, 50 percent gold coin and the 25-gram, 50 percent silver coin. The reverse design of these coins suitably depict MacArthur wading ashore together with other respected Filipinos.

The 40th Anniversary of Bataan-Corregidor Coin

The 40th anniversary of the fall of Bataan and Corregidor has been marked with coins of similar designs, each portraying a Filipino officer and an American soldier. The gold 1,500-piso coin is 0.900 fine, 27.74 mm. in diameter, and weighs 9.95 grams. The 0.925 fine silver 50-piso coin measures 40 mm. and weighs 28 grams.

The fall of Bataan on April 9, 1942 marked the near end of the fight against

the Japanese forces. With the capture of Bataan, the continued defiance shown by the remaining forces on rocky Corregidor which guarded the entrance to Manila Bay proved futile. General Wainwright, commander of USIP (United States Forces in the Philippines), displayed superhuman efforts to defend the island-fortress, but no general could save Corregidor then. And no army of the size he had under his command could hold the place against overwhelming odds. On May 6, 1942, Corregidor fell. Nearly 12,000 Fil-American soldiers were taken prisoners. With the fall of Corregidor, organized resistance against Japanese invasion of the Philippines effectively came to an end.

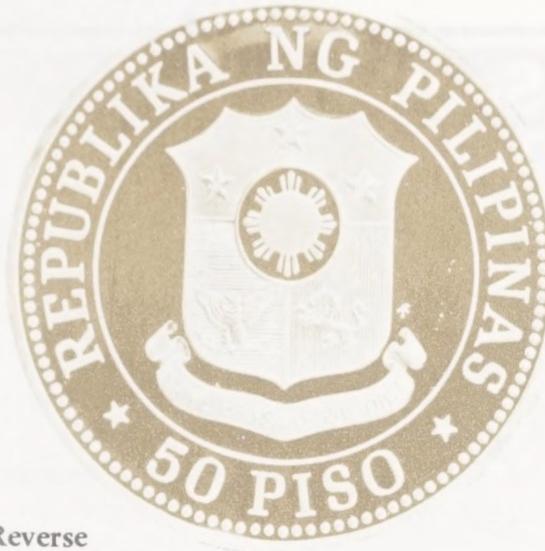
Although there are no names in the said coin, many collectors say the Filipino officer thereon bears the likeness of Marcos, the young soldier.

The People Power Revolution Coin

To celebrate the second anniversary of the Philippines' People Power Revolution in 1988, the Philippine government



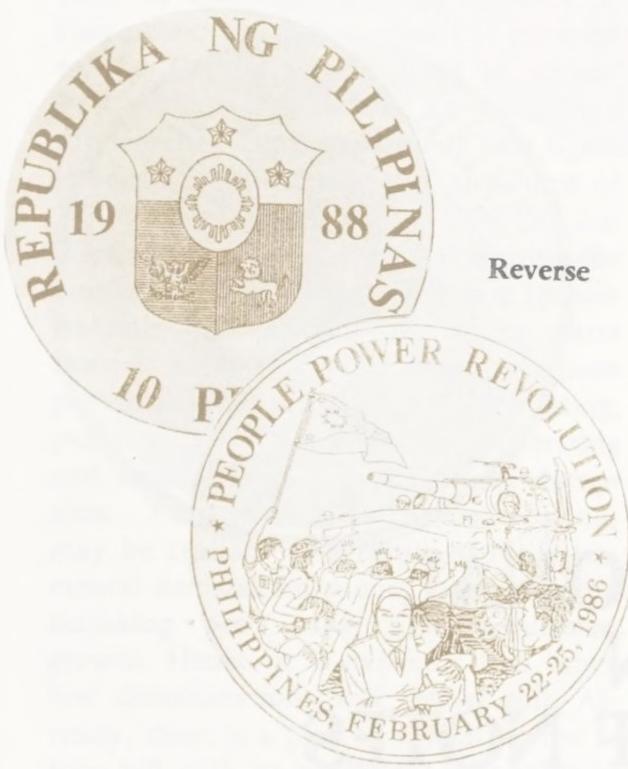
Obverse



Reverse

authorized the Royal Mint to strike a limited number of commemorative sterling silver frosted proof coins.

The People Power Revolution of February 22-25, 1986 was an event of his-



Obverse

toric significance for it demonstrated the will and subsequent triumph of the people over an unpopular regime. The revolution itself is the inspiration for the obverse design of this 500-piso coin and depicts the bloodless fight of the Filipino people to restore democracy in the country.

The revolution was astonishing for it was characterized by faith, love and prayer. The introduction of the book entitled "People Power" states that, "People Power draws its energy no less than from the cosmic source. If the voice of the people is truly the Voice of God, then by logical imperative, the People's Power can be no less than the very Power of God itself!"

A very strict minting limit of 7,500 silver coins for worldwide distribution makes this commemorative issue a desirable acquisition and one which is unlikely to be overlooked by collectors of unusual and numismatically significant coins.

This sterling (.925) silver coin has a diameter of 40 mm. and weighs 28 grams with a face value of 500-piso. Another version is the 10-piso, 36 mm. pure nickel coin.

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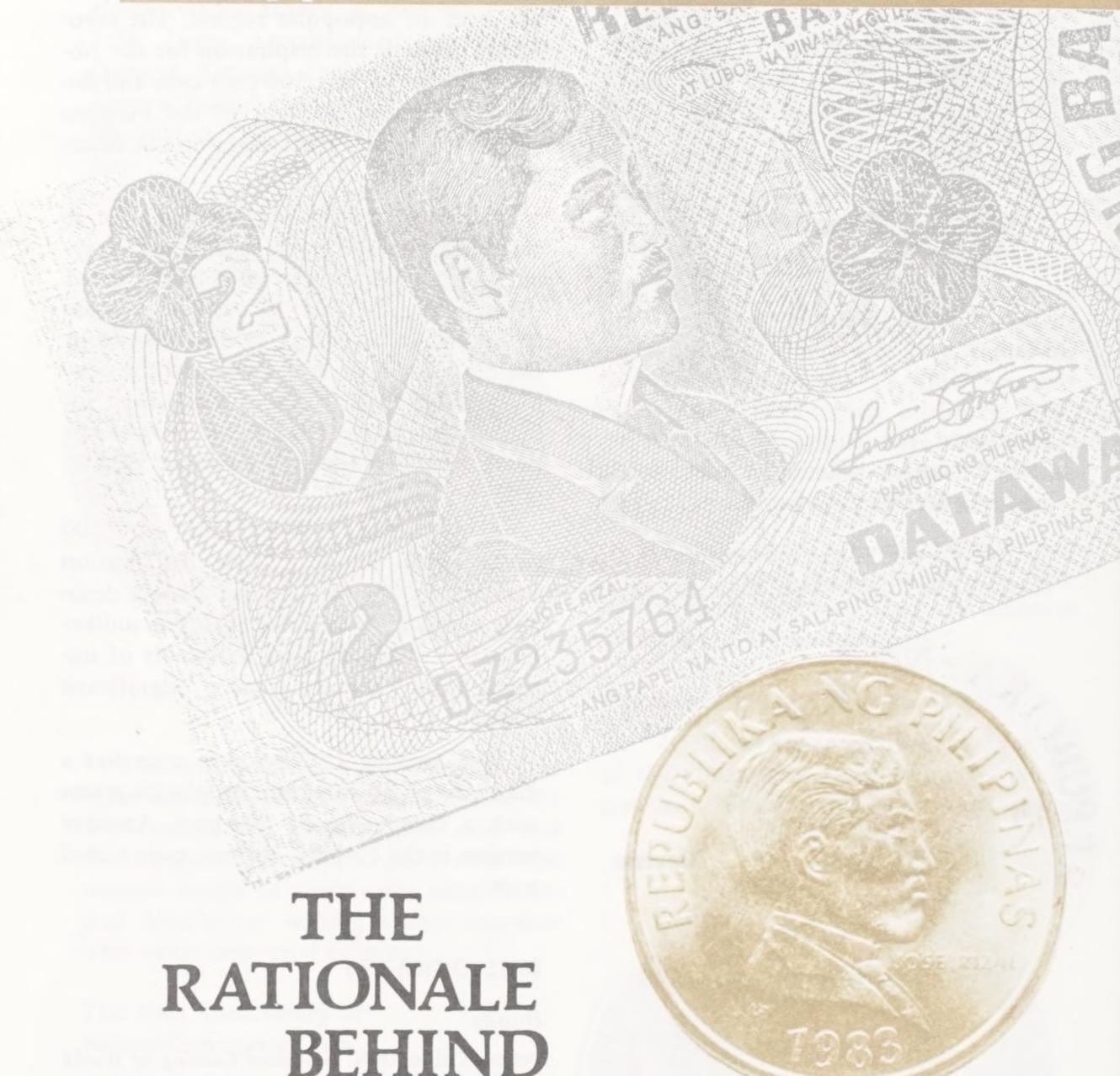
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Philippine Notes Section



THE RATIONALE BEHIND NON-FRACTIONAL COINS IN PLACE OF NOTES

Rebecca E. Sayoc
Security Printing Department
Central Bank of the Philippines

What will happen to the 2-Piso note of the "Ang Bagong Lipunan" series one or two years from now? By that time, probably the remaining 2-Piso notes still in circulation (about seven million pieces of them) will have been worn out and consequently retired or withdrawn from circulation by the Central Bank. By then, one might wish he had kept a piece or two of this note bearing the national hero's portrait, as it will certainly be another gem added to the numismatist's collection.

What is the rationale behind the introduction of the 2-Piso coin in 1983 to gradually replace the 2-Piso note? (The production of the latter has ceased way back in 1984.) There is no other reason but for economy.

Having an average life span of 26-30 years as against 8-10 months for the 2-Piso notes, the 2-Piso coins will generate to the Central Bank savings of around ₱19 million annually for 26 years from the time the coins are issued. This figure is based on an average annual volume of 2-Piso notes produced in 1980-84, but does not consider the cost of retiring the mutilated 2-Piso notes which may be substantial. The process of retiring starts from gathering the notes from the various provincial and city banks, accounting, perforating and destroying by pulverizing and finally disposing of them in dump-sites. Furthermore, additional savings may be realized as a result of the incremental demand for money caused by the shrinking peso value and population growth. Hence, it is expected that other low denominations will follow suit. Already, there is a plan to substitute the 5-Piso bill with its equivalent face value in coin. And, to further cope with the rising need for cash, new notes of higher value, such as the 1000-Piso will be produced but in smaller volume. After the 2-Piso

note will have been phased out as projected, it will be the first time since 1903 (when the Philippine currency was still redeemable in silver pesos), that the portrait of Jose Rizal will be missing on the banknote. The 1-Piso coin will thus be the only basic monetary unit in circulation to carry his image. It may be recalled that in 1972, the 1-Piso coin reappeared after 60 years of absence to replace the 1-Piso note (also with Rizal's portrait).



1-PISO Note of First Filipino Series



1-PISO Coin

Let's take a glimpse at the series of notes in the past from the silver certificates of almost a century ago, the Treasury Certificates and PNB Circulating notes which followed, up to the CBP Liability Notes of today. The 1- and the 2-Piso notes alternately being the basic monetary unit ever since, bore the image

of the country's foremost national hero. Even the Japanese-Philippine currency (so-called "Mickey Mouse Money") in 1943 had the monument of Rizal on the obverse of its 2, as well as the 5, 10, 100 and 500 denominations. Dr. Mena Cirsologo, considered among the country's leading numismatists, featured these notes in his very interesting article "Jose Rizal in Philippine Paper Money" which was published in the April 1975 Barrilla issue. The succeeding ABL 2-Piso notes issued thereafter (in 1972) are shown below.



Printed By Thomas de la Rue & Co. Ltd.
(1972-1978)

2-PISO FRONT — Profile of Jose Rizal at left. Colors: Multicolored but predominantly blue. Signatures: Ferdinand E. Marcos — President of the Philippines G.S. Licaros — Governor of the Central Bank.



2-PISO BACK

2-PISO BACK — Vignette of the proclamation of independence at the balcony of the Aguinaldo Mansion on June 12, 1898. The same theme was featured on the reverse of the 1-Piso note of the first Filipino Series.



Printed by the Security
Printing Plant (1978-1984)

2-PISO FRONT — Same design as in the series printed by Thomas de la Rue except for the CB seal which contains more shaded portions giving a "bold" effect in contrast to the "light" CB seal of the imported series. Signatures: Ferdinand E. Marcos — President of the Philippines; Jaime C. Laya — Governor of the Central Bank (1981-1984)

2-PISO BACK — Identical to the series printed by Thomas de la Rue.

Throughout the years of its existence, the 2-Piso note has retained the predominant blue color, except on the 1921 and 1924 Treasury Certificates which had no tint on their fronts.

When will Rizal be redepicted on the Philippine paper bills? That remains to be seen. Meanwhile, in line with the Central Bank's cost reduction policy, it hopes that the public will continue to accept the last traces of the ABL 2-Piso notes as these will remain legal tender for as long as they are still fit for circulation.

Foreign Coins Section



LEGENDARY OLYMPIC COINS

Ma. Paz C. Liles

It is an acceptable practice by some numismatists to refer to Roman and Greek coins as Olympic coins. Others consider all coinage with portraits of Nike, the Goddess of Victory; or Zeus, who in early Greek mythology initiated the Olympic games, or coins with motifs of laurel, chariots, eagles or olive branches as Olympic Coins. This, of course, is mere conjecture, according to Peter Broeker, author of the book "Olympic Coins" (1973 ed.). He maintains that these designs refer only to their minting location and no record would ascribe them to any specific Olympic Game or commemoration thereof.

A most favored motif in Greek and Roman coins for instance is the chariot which, after all, was the most common transportation during the early times. The reverse side of the coin with the portrait of Zeus is inscribed "fa-lei-on" which simply means "This coin is of the

people of Elis." The portrait of Nike does not depict any Olympic celebration but in Greek mythology, she was the winged messenger of Zeus. The coin showing the head of Athena, as well as motifs of laurel, eagles and the like all relate only to some hundred years back in the area.

There are also coins which may well be regarded as Olympic Coins because they commemorate specific events in the Olympiad. One is a coin minted by Anaxilas of Sicily celebrating his victory in a chariot race in 480 BC. It was a shock to the Hellenic Greeks to witness such a victory in the hands of a colonist whose chariot was drawn by a team of mules while those of his opponents were drawn by teams of horses.

In Macedonia, a coin was struck by Philip II to celebrate the victory of his horse in 356 BC in the 105th Olympic Games. The coin was so well accepted in the participating countries that copies were struck by Alcan, Iberian and Celtic peoples of Europe. However, only those that were struck in Macedonia and with the inscription "Philippoy" could be considered truly significant and valuable to the Olympics.

One other coin which can be accredited an Olympic coin is the one the Greeks struck around 373 to 350 BC in Aspendus. It carries pure sporting motif, one side of the coin showing two wrestlers and the other side showing a sling shooter. This coin has been referred to as the "Greek Sporting Taler" though no document would attribute it to any particular Olympic Game.

Following are illustrations reproduced from P.W. Broeker's book on what probably are the most ancient and legendary Olympic Coins, "Olympic Coins, from Antiquity to the Present."

Messana, Sicily
OL. - A1 Tetradrachme 480 B.C.



Design

The *Obverse* of this coin depicts a biga (two horse drawn chariot), but in this instance drawn by a pair of mules with a bearded driver holding the reins, surrounded by a circle of beads. Later designs (420 B.C.) commemorating the same event may show a mule drawn chariot with the Goddess Nike flying overhead carrying a wreath of laurels in her hand. The *Reverse* depicts a leaping hare with the inscription "mezzenion" around the hare. Later issues may also show the head of Pan below the leaping hare.

Composition, Weight and Measure

The coin was struck in silver. The diameter is approximately 25 mm. and the weight 17.5 grams.

Macedonia
OL. —A2 Tetradrachme 356 B.C.

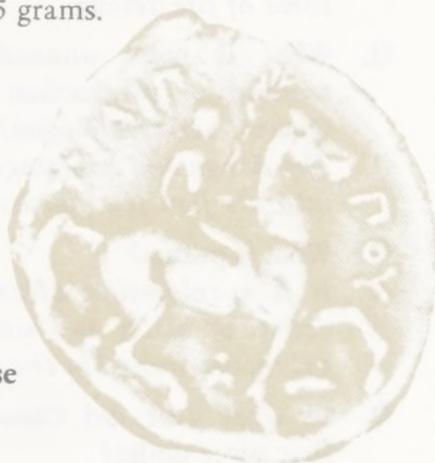
Design

The coin depicts on the *Obverse* a young, small rider holding a palm branch of victory in his right hand, a powerful bareback horse in stride. The Greek wording "Philippoy" is around the upper legend of the coin. Below the horse are found the appropriate mint marks. The *Reverse* of the coin depicts Zeus in profile facing right. Coins struck in other regions of Europe do not show the inscription "Philippoy" and were really only popular design copies of this Olympic issue.

Composition, Weight and Measure

The coin was struck in silver. The diameter is 22 to 25 mm. The weight is 14.2 to 14.5 grams.

Obverse

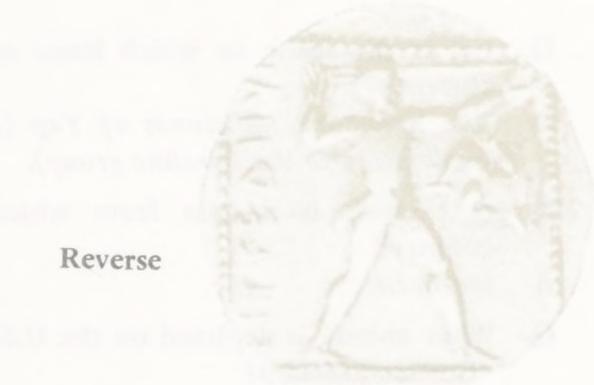


Reverse



Aspendus — Pamphylia
OL. A3 Stater 373-350 B.C.

Obverse



Reverse

Design

The *Obverse* depicts two muscular wrestlers in typical wrestling starting position, their foreheads touching and their hands at each others wrists. The Mint Master's initials are between the wrestlers' legs. The design is surrounded by a circle of beads. The *Reverse* depicts a sling shooter. The Triskelis is found to the right of the athlete making reference to the origins of this coin, namely Pamphylia. To the left of the athlete is the inscription "ΕΣΤΦΝΙΥΣ". The entire design is surrounded by a squared string of beads.

Composition, Weight and Measure

The coin was struck in silver. The diameter is 22 mm. The weight is 10.7 to 11 grams.

Coins & All About Them

- Q. Fei is the name to which items of currency?
A. *The limestone millstones of Yap (a small island in the Caroline group).*
- Q. A Mazuna is a coin from which country?
A. *Morocco*
- Q. What animal is depicted on the U.S. "Buffalo" nickels?
A. *An American Bison*
- Q. Which famous U.S. coin designer was born in England and worked as an employee of the Royal Mint before going to America?
A. *George T. Morgan (famous for his Liberty Head 'Morgan Dollar').*
- Q. What is Billon?
A. *An alloy of copper and silver*
- Q. To which country does the denomination Maravedis belong?
A. *Spain*
- Q. What is a Mongo?
A. *A coin of Mongolia*
- Q. What is a Merk?
A. *A Scottish silver coin issued during the reign of James VI.*
- Q. For which part of the world was the 1902 Third farthing issued?
A. *Malta*
- Q. What is meant by "tooling"?
A. *This is a term used to denote that a coin has been worked on with a graving tool in order to bring out some of the details.*
- Q. What is most unusual about the method of production of the U.S. Quarter and Half Eagles?
A. *The design and lettering are cut down into the flan (i.e., incuse or intaglio).*
- Q. What is patina?
A. *It is a coloration often due to the action of water and minerals on the coin when buried in the ground.*
- Q. In what year did Canada strike its first silver dollar?
A. *1935*
- Q. What is a pattern coin?
A. *A coin which has been struck from dies which have been cut and offered for consideration as future currency but which has not in fact been adopted.*
- Q. How many different types (not varieties) of U.S. Half Dollar commemoratives are there?
A. *48*

